Section 2
Chapter 9 - Gamification and Self-Direct Learning: The Use of Mobile Applications in Education and Lifelong Learning

Exemplary case 3

Title: ***Ghost of a Chance***

Description:

Most museums offer some form of association or membership, but almost always it is reduced to the payment of an annual subscription that allows you to visit the museum whenever you want. But this is very different from "feeling part" of something. An exemplary experience in this sense is the one conducted by the Smithsonian American Art Museum, which designed an Alternative Reality Game to reinvent the sense of being a museum member.

In particular, a collective play experience was devised in which members could collaborate with each other to contribute to the museum's collection with real content. To do this, a story was invented that begins with an invitation to meet the two new curators of the museum (Daniel Libbe and Daisy Fortunis) by visiting their pages in social networks and following their blog. In this way, the members discovered that the two were pure fantasy characters who could communicate regularly with ghosts that haunt the gallery. The two ghosts, who lived a century and a half ago, were irritated because they were forgotten and for this reason, they threatened to destroy the precious artifacts of the museum until their stories were also represented in the glass cases. Therefore, the "virtual" curators have agreed with them to set up a temporary one-day exhibition called Ghosts of a Chance, which is also the title of the game.

The role of the members was to help the two "virtual" curators to interpret the ghost stories in order to create original artifacts to be exhibited in the temporary exhibition, thus saving the

museum from destruction. In this case, the presence of the core drive Senso epico is evident, exploiting the desire to make its own contribution to a noble and memorable end.

Each week the ghosts revealed to the curators, in poetic form, a dramatic chapter in their history that had as its protagonist a mysterious object that the members had to identify and represent at best. This is where the core drive Self-expression comes in, which is the innate trend that leads us to experiment, customize and try different creative combinations to achieve different results.

Online the community of members has collaborated to extract the meaning of the story, analyze the cultural clues that were included and to define the characteristics of the object to be produced, triggering dynamics that we can trace back to the core drive Relationality.

The artworks created were finally to be sent by courier to the museum by a certain deadline: the game designers have inserted the element of time pressure that refers to the core drive Scarcity to increase the involvement.

For example, on the first mission, the memory of the ghosts revolved around a jewel: a necklace. All the artifacts created by the players and received by the museum were catalogued and archived so that players from all over the world could see the different interpretations of the challenge online or in person, visiting the temporary exhibition.

More than 6,000 Smithsonian members and fans participated in the online experience and 250 were present in person at the opening of the Ghosts of a Chance exhibition (McGonigal, 2011). A perfect example of how it is possible to transform simple members into a community of passionate, involved and loyal users.[1]

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[1] Ibidem